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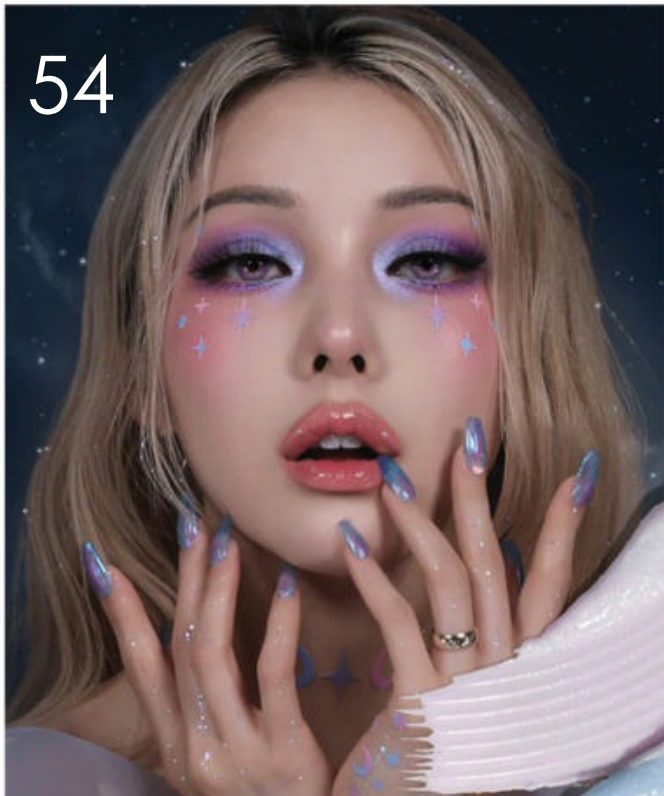
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Why commit to a tattoo for a lifetime when you can commit to one just for a little while? At Inkbox, you can do just that. You can upload a custom design to their site, and they will send you a custom temporary tattoo that will look like you'd spent hours at the tattoo parlor with no pain and no commitment.

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With the cost of such a culinary trip around the globe of around \$130 per week, it's not over the top expensive to try Sun Basket. It's a way for your budding chef to explore new flavors and introduce fresh spices and tastes into your cooking routine. Try a basket for yourself and let us know what you think.



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Beautiful Heather gets nasty in latex covered in her own spit in this erotic photo feature that leaves nothing to the imagination, shot by resident photographer Santodonato.



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0422

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LETTER FROM THE PUBLISHER

From the book “Santodonato - Seeing”

I was at a night spot with one of our newly signed rap acts who were from the area. Out of nowhere, a bar brawl broke out with gunshots fired, chairs flying, patrons brawling and finally, we were able to escape to my car. My newly signed—soon to be rap superstar lets me know he’s carrying a couple of ounces of cocaine on him and he wants to hide it in my car glovebox as the police exploded on to the scene. Moments like this tend to send your life into a different direction, hopefully. It was then that I knew it was time to start planning my exit from the music business.

I moved my family out West, unsure of what would lie ahead, and then I relocated to Las Vegas in January 2003. I invested in real estate and started flipping houses for a living, but I would eventually long for an outlet for my creative side. On a real estate trip to Phoenix, Arizona, I happened upon a publication that showcased Phoenix Gentlemen’s Clubs. Phoenix is beautiful, but to be completely honest it isn’t that sexy. Las Vegas on the other hand? Now Vegas is sexy. The seduction of the lights and the excitement of the strip turn everyone on—whether they like to admit it or not.

I started getting a glimmer of an idea. A faithful fan of the visionary Bob Guccione, I began to envision a classy high-end magazine that would highlight the erotic side of Las Vegas. My love for the female form was also an influence, so I began curating and creating what would later become STRIPLV Magazine. *(To be continued)*

Enjoy the issue,

S

STRIPLV

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It’s a stainless-steel watch made in Switzerland. It has a matte black alligator leather band, an anti-reflective sapphire crystal case, and a slate gray skeleton dial with hour, minute, and second hands. The watch is water-resistant with a power reserve of 42 hours. Includes a luxury wooden box and a 2-year warranty. *\$9,400, available at [fwr.com](#).*



TOM FORD COTTON V-NECK T-SHIRT

Tom Ford created this classic cotton t-shirt that fits your body like a glove. It’s made in Italy with a classic jersey V-neck in yet another way to rock the pink movement in fashion. *\$130, available at [neimannmarcus.com](#).*



JUMBO GG CANVAS JACKET

Jackets are another hot fashion item; this canvas one from iconic fashion house Gucci is emblazoned with the instantly recognizable emblems of the brand. It’s an everlasting medium one can repeatedly wear in many different looks. This piece is a part of Gucci’s Aria collection. *\$3,200, available at [gucci.com](#).*



RALPH LAUREN THE ICONIC RUGBY SHIRT

It’s a timeless design with athletic preppy yet sporty that has long been a part of the Ralph Lauren brand. Now one of the three colors on the shirt is one of the men’s colors of the moment, pink, with white and violet-blue stripes. The shirt also features the iconic white point collar, rubber buttons, and ribbed cuffs. *\$77, available at [dillards.com](#).*



BURBERRY GRAIN DE POUDRE WOOL KILT

This is one of the more daring fashion choices for spring. Yet this look did dominate the runways over the summer. Kilts are having a moment in the fashion industry. This wool one from legendary fashion house Burberry is a sophisticated choice if you have the courage to don one. *\$960, available at [us.burberry.com](#).*



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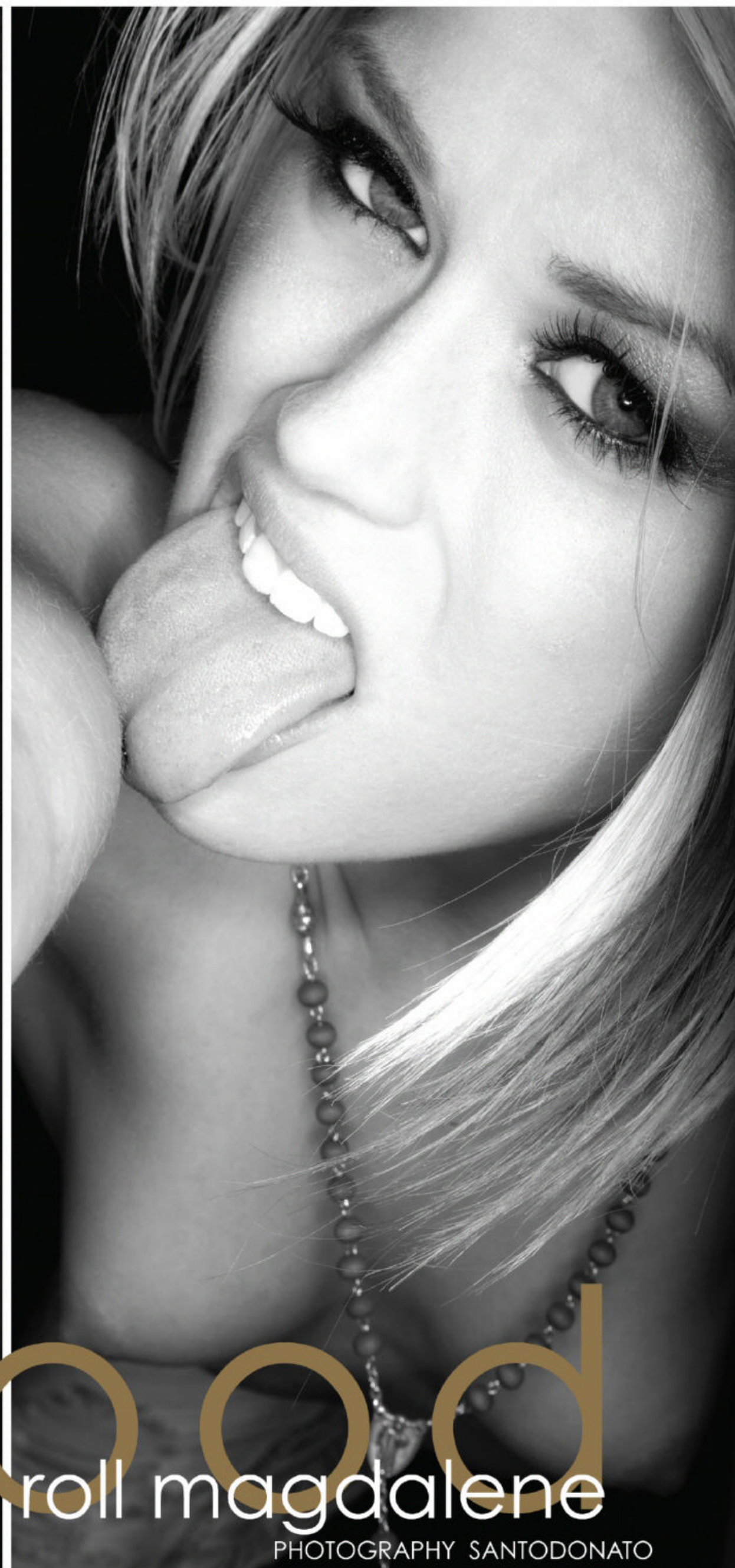
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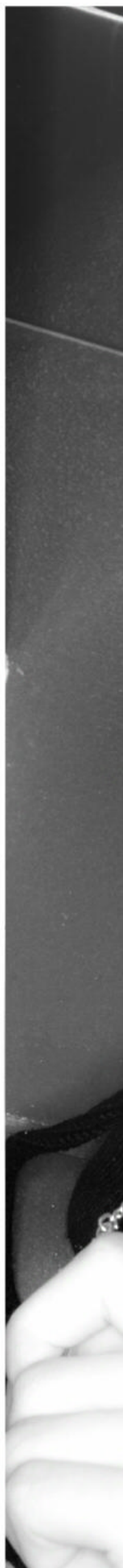


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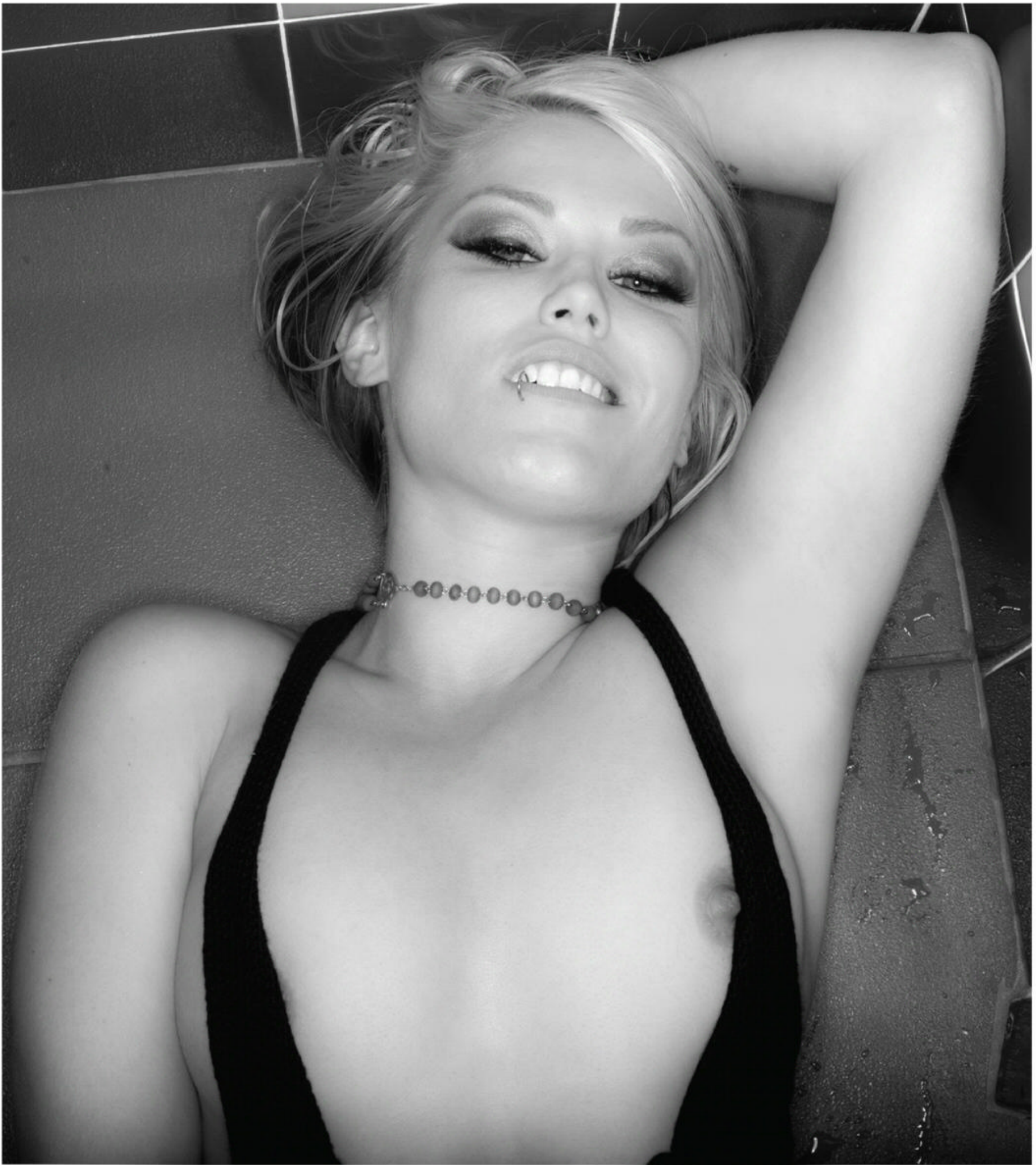
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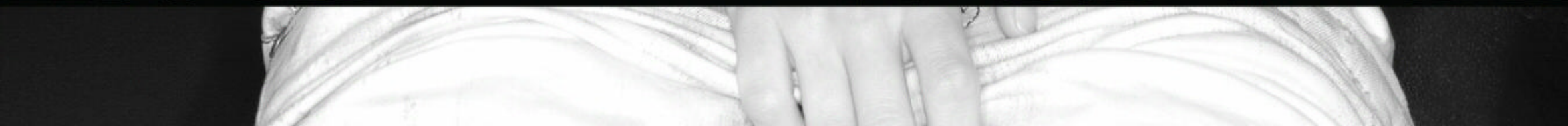








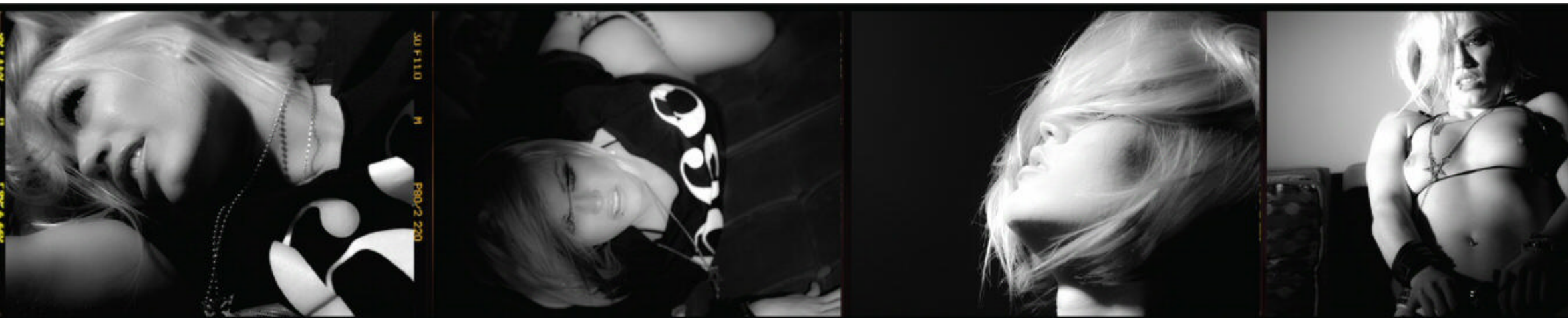












THE BIG PICTURE
**ADAM
DRIVER**
BY JACK WELLINGTON



As Adam Driver moves almost imperiously into his second decade as one of Hollywood's most respected actors, the 38-year-old big screen tour de force admits he may be approaching something of a crossroads regarding how he perceives himself in the industry.

The San Diego-born actor first appeared in HBO-led comedy-drama *Girls*, elevating himself through Coen Brothers projects and immersing himself in independent movies such as *Hungry Hearts*. He won the Volpi Cup for Best Actor at the 2014 Venice International Film Festival.

His route to critical and commercial success was, of course, afforded him when he assumed the role of Kylo Ren in *Star Wars: The Force Awakens* a year later. It's generally accepted that a movie that grosses over two billion dollars at the box office is going to take its stars into a new stratosphere. So it proved to be the case with reprisals *The Last Jedi* and *The Rise of Skywalker*.

Yet here's the thing, as the traditional sci-fi genre finds itself in stiff competition with the rise of the superhero, so has Driver realized he couldn't afford to, or doesn't want to, align himself too closely with one particular mode.

"I've always said diversity as an actor is crucial, and I'd be a hypocrite if I didn't play that out with my film choices," he begins. "I think the issue with *Star Wars* is that when you sign up to it, it envelops almost every part of who you are.

"The commitment is huge, and the schedule is long, so even when you want to pull away from such a behemoth, it's sometimes easier said than done."

Regardless, Driver is now putting distance between himself and the most successful franchise in movie history. That's probably wise, too, given the lukewarm reaction some of the more recent JJ Abrams spin-offs have received.

From *Logan Lucky* to *BlackKkKlansman*, through historical drama such as *The Man Who Killed Don Quixote* and *The Last Duel*, there is often the cornerstone of a true-life element that seems to trip Driver's interest and consciousness in a way that the galaxy-wide reach of *Star Wars* just never will.

He proves this in how he embraced the biopic crime film *House of Gucci* at the end of 2021. Appearing opposite Lady Gaga, he played Maurizio Gucci, wrapping a starring role in the luxurious opulence of the fashion house across a decade or so of high-rolling, high-profile living, which ultimately led to the businessman's demise.

Driver will be hoping his high-risk strategy of diverse work projects doesn't lead to a similar fall from grace. From the stalls, it appears unlikely.







STRIPLV: Are you beyond the Star Wars thing now or still very much in that world?

DRIVER: As ever, it's a case of seeing what the future will bring, but whether I am there or not, Star Wars was and is still surreal. Personally, I've always been a fan of Star Wars. I still feel in awe of having been part of the project, and that will never change. I remember working very hard not to be distracted by the fact that I was walking next to Harrison Ford and just pretending that this was another acting job in a regular movie. That was a very hard thing.

STRIPLV: Would you admit to feeling intimidated?

DRIVER: Intimidation comes in many different guises in life, and I think the longer you go on, the more you accept it will always be there. Certainly, being out of your comfort zone is a very important thing as an actor. You need to embody someone else to achieve the very basic principle of acting, so to be relaxed is almost to be doing a disservice to the art. So I take that feeling of uncertainty and sometimes even fear as an important part of bringing everything together for a role. I like that feeling.

STRIPLV: You said when you took the role of Kylo Ren that life off-set would "never be the same." Has that proven to be the case?

DRIVER: Of course. I think if that hadn't been the case, then perhaps the whole project would have been a total failure. It's not changed my life in a bad way or in a way where I feel I have lost a part of myself somewhere along the line, so in that respect, I am content with how it's played out, and I don't feel negatively impacted by what has obviously been a big elevation in my career, but I can see how that does happen to some people, and it's the risk you take when you put yourself in the spotlight.

STRIPLV: So much had been said of *House of Gucci* and the magnitude of the project, and it worked.

DRIVER: It is the backdrop of glamour, excess, arrogance, and anger, which in many places is as sickly as it is stylish. But it was the chance to really take myself back into another world, another era. That was the most exciting thing for me, and to explore the lives of these incredible, iconic people.

STRIPLV: What was it like working opposite Lady Gaga?

DRIVER: She is an incredible talent and so adaptable across music, fashion, film. I don't think there could have been anyone else more perfect for the role of Patrizia. It just fitted in so many ways.

STRIPLV: Should we take this move into biopic territory as a shape of things to come for you?

DRIVER: I wouldn't say that, but certainly I'd admit that this project resonated with me on so many different levels, and it's the kind of movie where you know it has the potential to become something really elegant and special. The reality is, probably only one in 10 of these projects end up coming out in the way you imagine. There will be a handful that simply fail, another few that work in places but overall leave you feeling a bit cheated. However, once in a while, you will get something that matches up to the promise, and when I saw the rest of the cast, I just knew it was going to be one of those occasions."

STRIPLV: How important was this movie to you?

DRIVER: They're all important. This one feels different. It feels like I have drawn a line in the sand, and you only have to look at the cast to realize how strong this is.

STRIPLV: So, what was your first screen role?

DRIVER: My first job was on something called *The Unusuals*, which was an episodic cop show. I was alongside Jeremy Renner and Amber Tamblyn. I didn't play a bad guy as such; I was like a red herring where I was suspected of being the guy who did it, and you were supposed to think that he did it. But it turned out that it wasn't me.

STRIPLV: Is it true that you started a "Fight Club" before you went into acting?

DRIVER: Yeah. (Laughs) That actually is true. It comes a lot with being bored growing up in Indiana, where there wasn't really much to do, and you're pretty much making stuff up as you go along. It seemed like a really good idea to fight your friends, we got hurt, but no one ever got seriously hurt, nothing really bad. I never went to the hospital after a fight, they were just friendly neighborhood fights where kids would ride past on their bikes, and we would recruit them into our club, but it was optional. We didn't just go up and start hitting people. My friend Noah had a house which was right behind an event space called: "Celebrations Unlimited," which could be rented out for birthdays and things like that. Behind that was a big field, although in my mind it was big but in reality, it was quite small. So we would go back there once it would go dark and fight each other.

STRIPLV: And you got into films like *Fight Club* and also the work of Martin Scorsese at a pretty young age, didn't you?

DRIVER: Yeah, it was all around that age. I mean, high school is pretty formative, and because, like I said, there wasn't a huge amount to do so you had to entertain yourself. When we moved to Indiana, we lived with my grandparents, and my grandfather would have these videotapes, where he would put the tape over the tab so he could record new stuff onto them. He would record stuff for my sister and I to watch, but he wouldn't actually want us to watch *Die Hard 2*, so he would

wait until it was on TNT and then record the edited version. He had about 500 or so videotapes, and on each of those, there were about five movies. So, on one tape, he would have recorded *True Grit* and then put a description of the movie. This gave me the impression that adults were fond of movies and thought they were really important, and movies have always been kind of a touchstone throughout my life, and that got me interested in them. But as I say, it really didn't seem like a realistic job, or certainly, I had absolutely no idea when living and growing up in Indiana how to get involved in this industry. A Blockbuster or Hollywood Video was really my connection to the world.

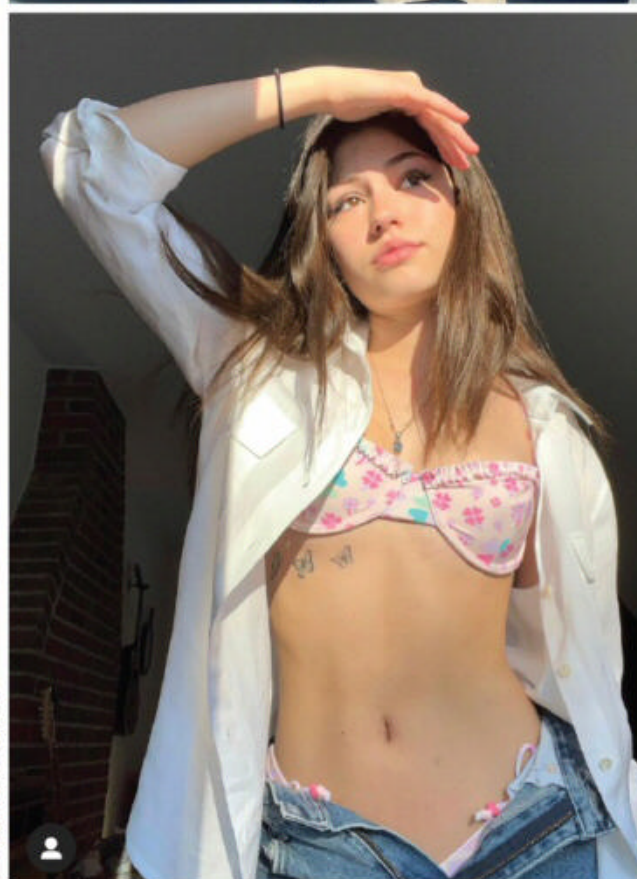
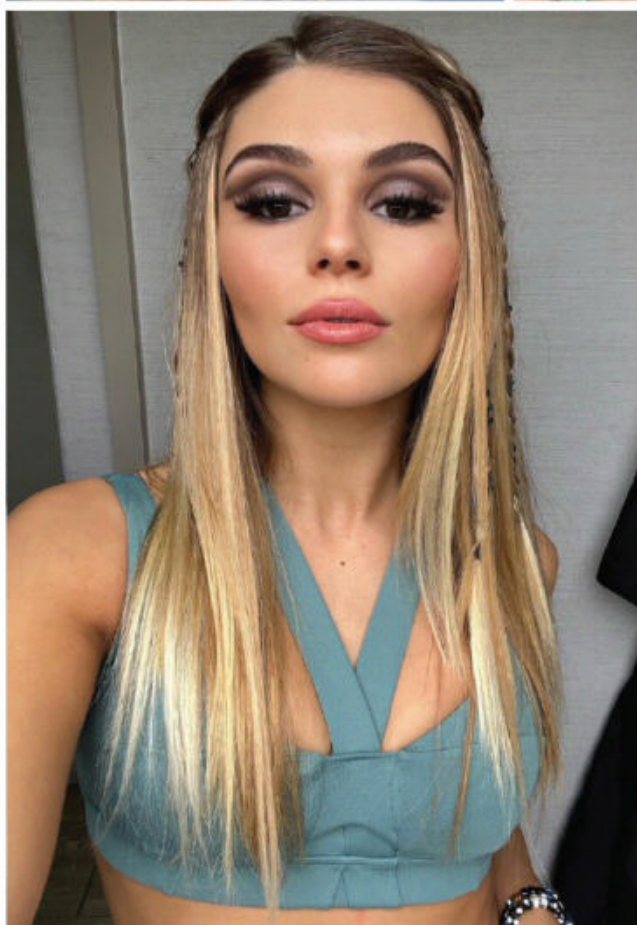
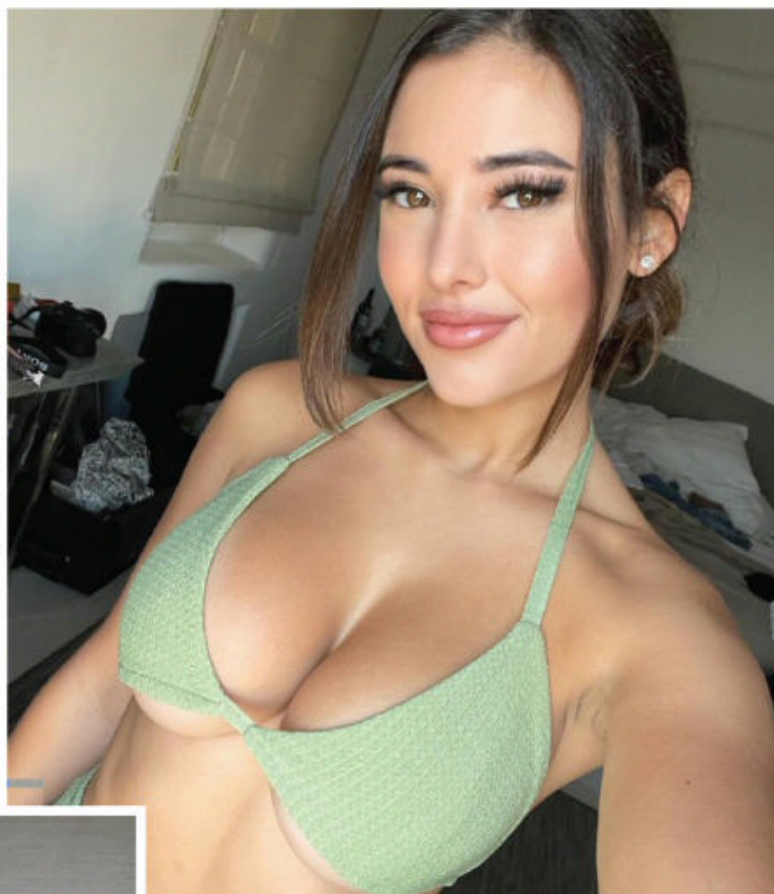
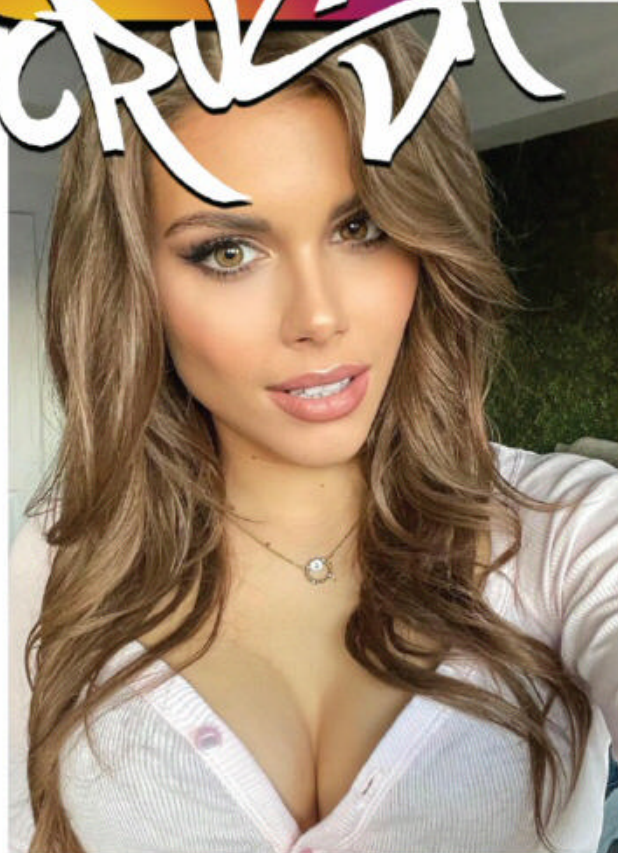
STRIPLV: You had a spell in the Marines first.

DRIVER: It was October after 9/11, and me and all my friends were all saying that we were going to join. However, I was the only one who actually did because this is what happens when you have a big group of guys together. The IQ goes through the floor. All you get is a series of macho grunts after one guy saying that he has a plan and the next one follows it, and everybody else just leaves him to it. (Laughs) I was in by February of 2002 because I had already just made up my mind that I was going to do it. I joined so fast that the person recruiting me was wondering why I was so eager to get in, wondering if I was on the run from the police. But there were a series of things that happened surrounding that. It wasn't that straightforward. Joining the Marines was certainly a sense of patriotism and duty, but it was also a reflection of my feeling aimless and that I wasn't doing anything, and I wanted to have something that I didn't have, which was a sense of purpose. So, I guess that it was a decision borne out of all of those things which came at once.

STRIPLV: Have you taken anything from the military into civilian life?

DRIVER: Sure. I mean, like, as an actor, you have a role, and you have to know that role within your team, and you have a mission to accomplish which is bigger than any one person. If you don't do your job, then someone else won't be able to do their job as well as they could. It's about being led by a person, or in my case now, a director, and when they know that what you are doing feels relevant and active and also has a purpose. When they don't, then it feels like a complete waste of resources, as well as unnecessary and dangerous. It really takes the pressure off because I am so used to working in a team, a cohesive unit, and not thinking that one particular way is my way of working and everyone else has to fall in line. There is a bigger picture which has nothing to do with any of us, which we are working towards. But all of it, such as the self-discipline and the maintenance, are similar. Oh, and the small matter that one career really is life and death, while the other you are pretending that they are life and death, but the work ethic is the same.





0422 Instagram Crush

(Top, Left to Right)

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ANGELINE VARONA @angievarona

KATHARINA MAZEPA @katharinamazepa

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IT GIRL - PONY PARK

Known professionally as Pony or Pony Park, she is a South Korean makeup artist, blogger, and beauty YouTuber. She is credited with making Korean beauty trends popular worldwide. She has several how-to-books on applying makeup and has collaborated with multiple makeup brands. She even founded her brand, Pony Effect. Born in 1990, she was listed in Forbes 30 Under 30 Asia in 2017 for her makeup career. She also has released a few songs, "Outta My Mind" and "Divine," to collaborate with MAC Cosmetics. She predicts makeup stickers will be the beauty trend of 2022 with her new partnership with Morphe cosmetics. *Products starting at \$7, available at morphe.com/pages/pony-park.*



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by social media and necks bent over mobile phones, this could be the solution to help your brain find more focus and be engaged more at each meeting that you attend. *\$299, available at remarkable.com.*

SOCIAL MEDIA HIGHLIGHTS



Santodonato's STRIPLV Magazine @Santodonato06 retweeted @KatyaClover For those who missed my calendar for 2022 by Norbert Hess and still want it, here is the reminder link <http://norberthess.com> Just go "order the calendar" With love, your Katya



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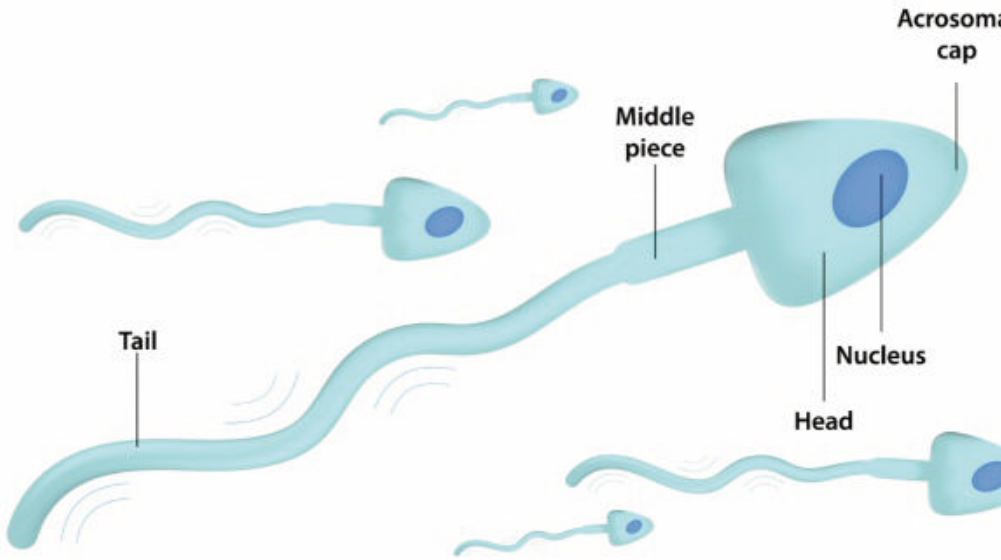
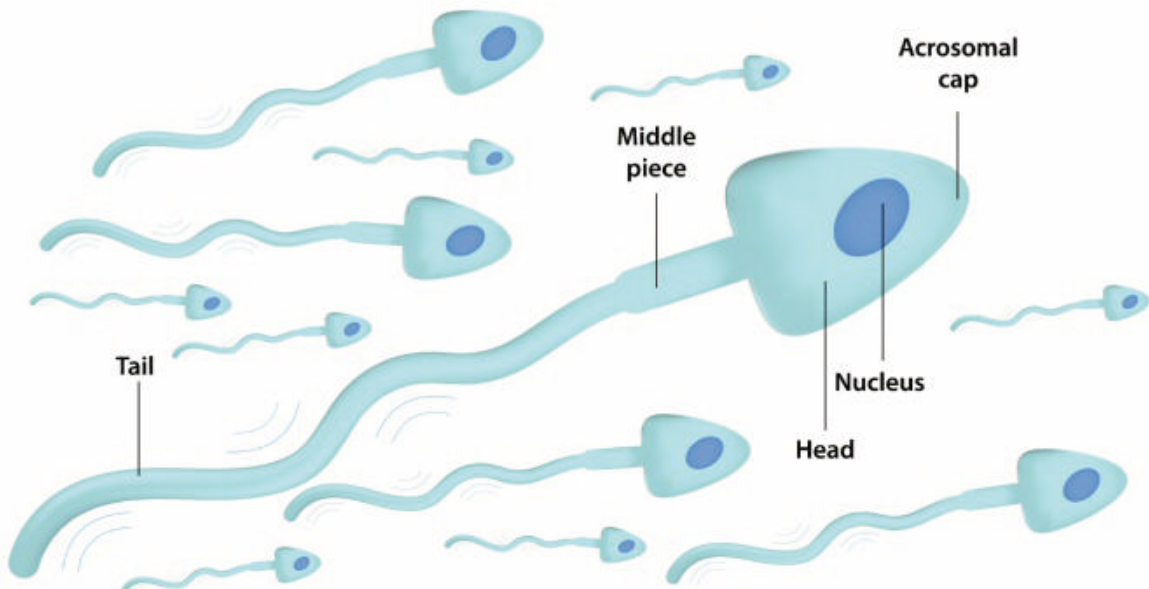
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COVID AND SPERM COUNT

A recent study found that men who have recovered from Covid-19 cannot transmit the virus via their sperm after they have recovered from the illness. This same study also found that the participants experience lower sperm count and movement after contracting Covid. As if this virus hasn't screwed up enough in the world. However, the good news about this is that the effects on the sperm seem to go away after 60 days.

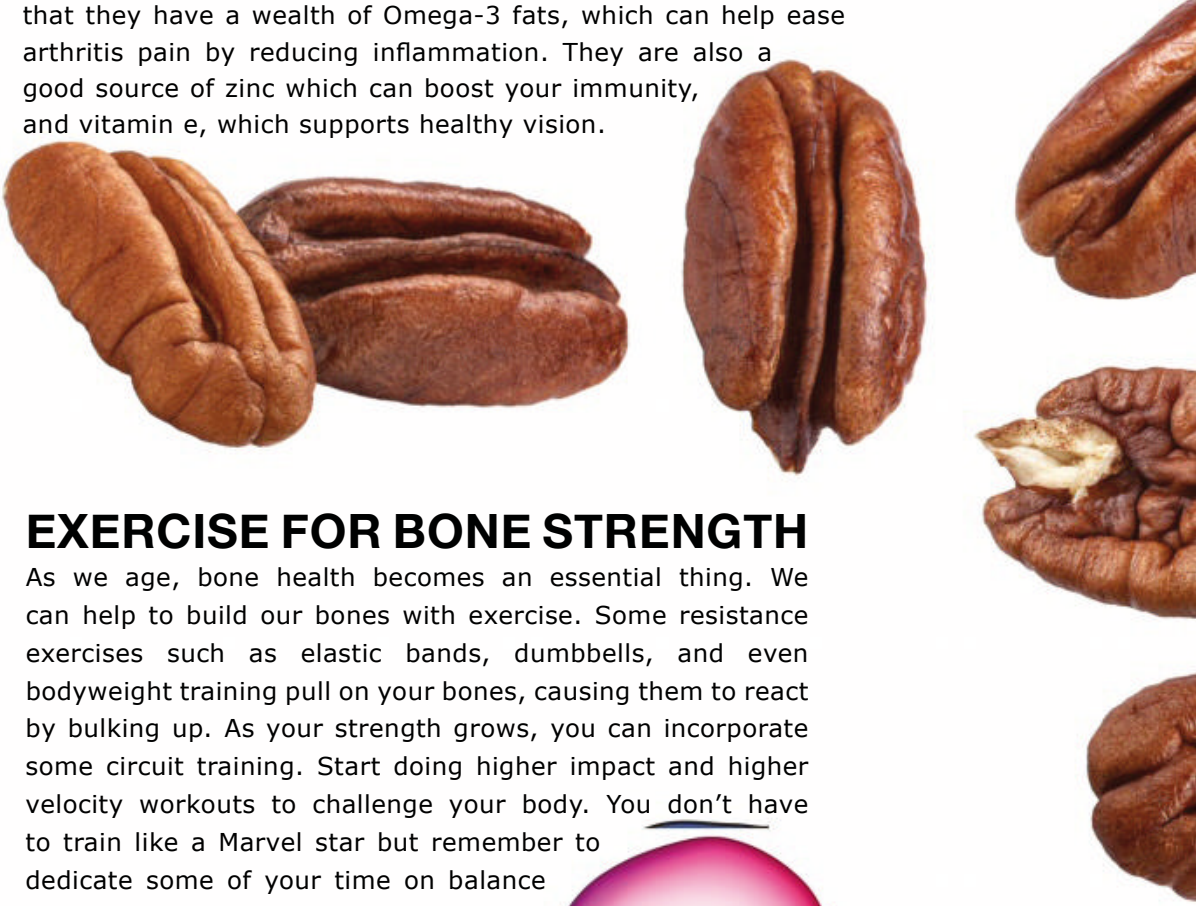
PACK ON THE PECANS

If you are looking for a healthy snack with numerous health benefits, grab yourself a handful of pecans. Grown on hickory trees, this nut provides a wealth of vitamins and health benefits. They are also cholesterol-free, sodium-free, and low carb. They are a natural source of calcium, magnesium, and which aids in lowering blood pressure. They are also packed with healthy fats, protein, and fiber which can help boost energy levels. Studies have shown that they can help prevent heart disease and aid in the management of diabetes because they don't offer a spike in blood sugar. They are also a wonder food in that they have a wealth of Omega-3 fats, which can help ease arthritis pain by reducing inflammation. They are also a good source of zinc which can boost your immunity, and vitamin e, which supports healthy vision.



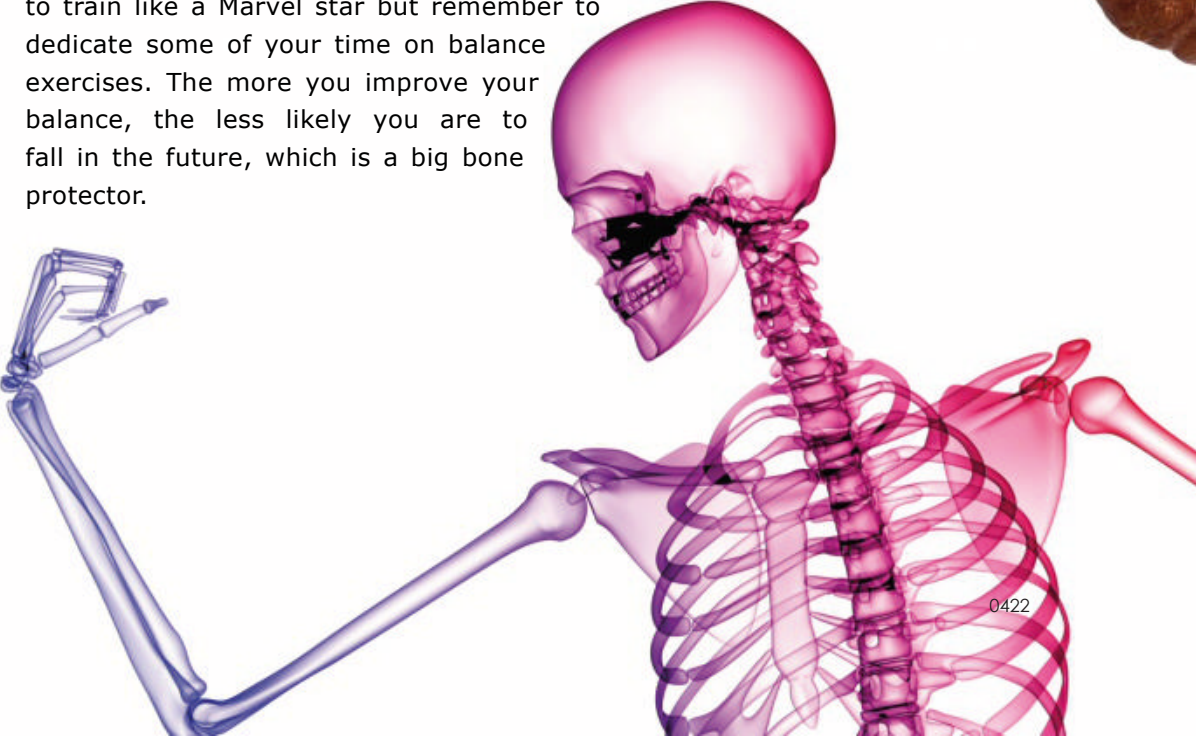
GINGER, GET IT FRESH

Fresh ginger is so much more than the palate cleanser at your local sushi bar. The fresh root has certain compounds that help your body to scare away germs. It is also good at stopping the growth of bacteria like E. Coli. It can also help you to have a brighter smile. Ginger has gingerols which can stop oral bacteria from growing. The same bacteria that can cause periodontal disease and severe gum infections. It's also a very natural way to ease an upset stomach. It can also tame muscle pain over time. Some studies have also suggested that ginger molecules may slow the growth of some cancers. Ginger is loaded with so many antioxidants that prevent a multitude of diseases and also promote healthy aging.



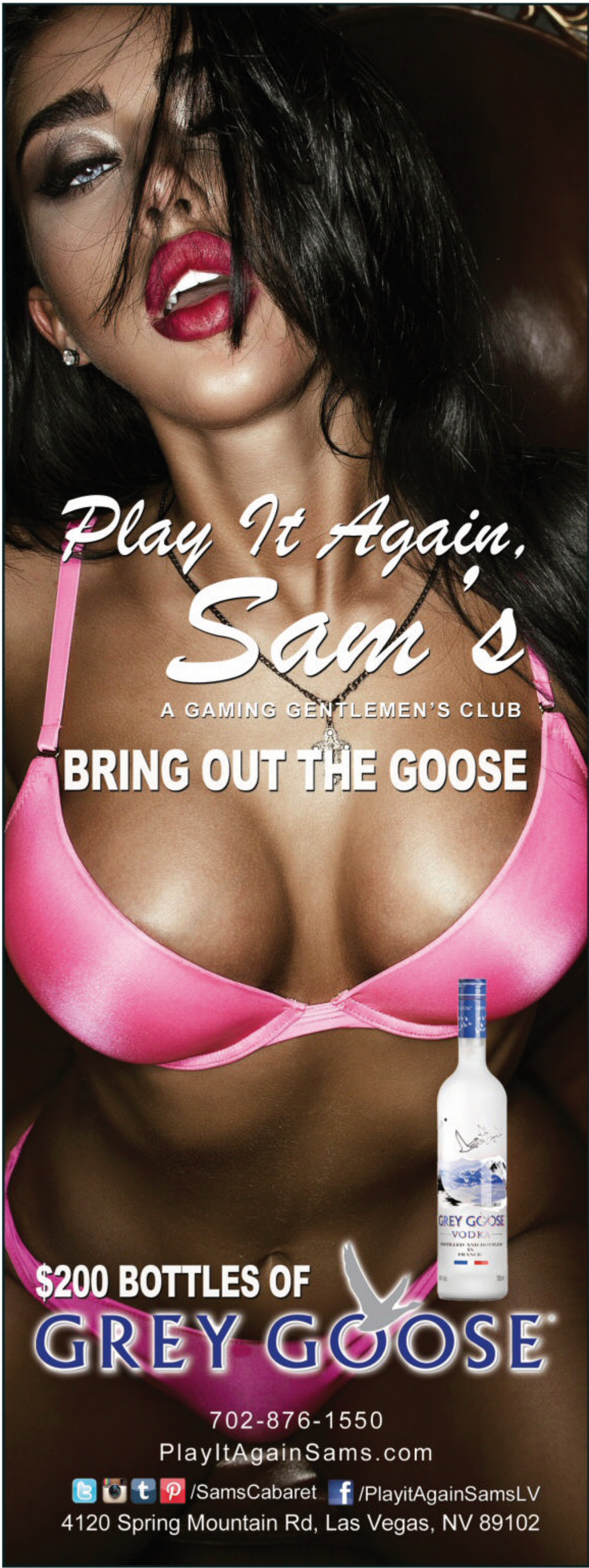
EXERCISE FOR BONE STRENGTH

As we age, bone health becomes an essential thing. We can help to build our bones with exercise. Some resistance exercises such as elastic bands, dumbbells, and even bodyweight training pull on your bones, causing them to react by bulking up. As your strength grows, you can incorporate some circuit training. Start doing higher impact and higher velocity workouts to challenge your body. You don't have to train like a Marvel star but remember to dedicate some of your time on balance exercises. The more you improve your balance, the less likely you are to fall in the future, which is a big bone protector.



A full-body portrait of a woman with long, wavy blonde hair, looking directly at the camera. She is wearing a black leather jacket with a deep V-neckline. Her hands are on her hips. She is wearing several pieces of jewelry: a small round pendant on a chain, a long chain necklace with a large circular pendant, and a ring on her left hand. The background is a solid teal color.




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SUN BASKET

BY VEGAS FOOD NERD

It was late in the afternoon here in Las Vegas when my doorbell rang unexpectedly. It was our neighbor, and she was asking for help with lifting a box that was delivered to her door. It was brown with the words Sun Basket on the sides. My husband and I walked over to help her with the delivery, and when he picked up the box, she asked us if we would do her a mitzvah. A mitzvah in Jewish culture is when you do a favor for a friend. Of course, we agreed and asked what she needed help with, and she responded that she wanted us to take the box. It was a meal delivery service for healthy eating, and she didn't think she would have the time to use it and wanted us to take it for her. As an avid cook myself, I'd always been very curious about meal delivery boxes. So, this favor was a happy opportunity that made my neighbor happy. It was a win-win.



You can opt for premade meals that you can pop in the microwave for \$3-\$6 a pop which for a busy professional makes a lot of sense. But, for those who like to experiment in the kitchen, the meal kits that guide you on a new culinary journey each time are a tempting option. They introduce you to unique spices, new kitchen practices, and new flavors in a very approachable and non-threatening way. Our basket featured a pork tenderloin with Chinese five-spice and stone fruit sauté. I'd never cooked with those five spices, and it brought such a unique and interesting way to cook pork. Other items we got to experiment with were a Thai turkey pad see ew with zucchini noodles and broccoli rabe. Though I wasn't familiar with cooking, a dish was a pleasant surprise to our palates. Over the next five days, I prepared spicy chicken tinga tacos with a black bean pico de gallo, salmon, and orecchiette with broccoli; bao lettuce wraps with ground pork and top sirloin steak with zucchini and Romanesco sauce.

With the cost of such a culinary trip around the globe of around \$130 per week, it's not over the top expensive but a way for your budding chef to explore new flavors and introduce fresh spices and tastes into your cooking routine.

Try a basket for yourself and let us know what you think.

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A close-up, low-angle shot of Carey Mulligan. She is wearing a bright red jacket with white and dark blue trim on the collar. Her face is partially visible on the left side of the frame, looking down. The background is a dense, out-of-focus wall of green foliage, possibly palm fronds, creating a textured, naturalistic setting.

CAREY MULLIGAN

Working Actress

By Lincoln D. Conway





Enforced breaks from the industry are nothing new for Carey Mulligan. The two children she's had with Mumford & Sons lead singer Marcus produced two career breaks that most actresses would fear could be terminal.

Yet Mulligan has always ridden straight back into relevance, and on her own terms too. She admits she loves working and the process of being artistic and creative, though she doesn't crave it in the way that some others in the spotlight do.

And while she's had a string of box office blockbusters from *The Great Gatsby* to *Far from the Madding Crowd*, *Wall Street 2* to *Public Enemies*, she's just as happy working with small-budget and independent films that provide escapism and ambition in an industry that continues to find its feet again, not just in the aftermath of lockdown, but also by way of the threat from the small screen and premium channels.

With her Oscar nomination for her role as Cassie Thomas in the critically acclaimed black comedy psychological thriller *Promising Young Woman*, at 36, Mulligan clearly has her best years still ahead of her, and her kids' progression out of toddler ages (and all the necessities that come with it), mean she has embarked on a relative spree of projects over the past couple of years, with *She Said*, *Spaceman*, *Maestro*, and *Fingernails* all slated for release in 2022.

While she's always keen to promote her next movie or TV project, what's endearing about the London-born Brit is her ability to chat and meander through topics on most subjects. It may not please the agents and publicists who linger just out of shot, but it makes for a much more honest and earthy conversation with someone who truly embodies the more sanitized version of acting.

Sure, she will campaign for equality and diversity and throw her weight behind countless other projects of the heart. Still, her best qualities are humility and honesty, and she has them in abundance.

STRIPLV: In *Promising Young Woman*, many people have talked about the styling of the movie and the approach to an extremely sensitive subject.

MULLIGAN: There was a real energy in the film. In many places it had a girly, bright, almost Cameron Diaz *Something About Mary*-quality to it. Yet, when you peel away that surface layer, you discover there is something much more sinister underneath. Not only is there a real story of someone coming to terms with what happened to them, but there's an additional conversation being had about empowerment, abuse. I think it was a really important movie to make, and to shape it in a revenge saga actually puts a positive spin on a subject that, of course, is almost always extremely damaging.

STRIPLV: Is *Promising Young Woman* a good example of originality in Hollywood that so many people feel is missing?

MULLIGAN: I actually think there's plenty of originality in Hollywood, but we are in an era where it's not necessarily those movies that gain the column inches.

I’ve always been very calm about that fact. I think as an actor; you lead a series of very simple choices about whether you want to explore big projects or do something more meaningful and arty. I think we all know which movies make the most money and get the most coverage, but that doesn’t mean there’s not very original and ground-breaking stuff going on as well.

STRIPLV: Has the Oscar nomination changed you?

MULLIGAN: No. Perhaps an actor win might have done. (Laughs)

STRIPLV: But it meant a lot to you.

MULLIGAN: Oh, of course. It’s recognition. It’s the one thing that unites all actors above and beyond everything else. Recognition, it’s an appreciation of what you have done well; but more than that, it’s validation that you haven’t done something badly. Most actors are quite insecure deep down, and I know a few would prefer just not to fail, rather than be absolutely driven and determined to succeed. It’s a strange conflict, and I think over time, you become a lot more positioned towards the latter, not failing. When you don’t win, you can go again. When you fail, you may find the road is blocked.

STRIPLV: Are you surprised that it took 12 years to earn another Academy Award nomination? (*An Education*)

MULLIGAN: It’s not something I was thinking about in those 12 years. To be honest, it didn’t really seem like 12 years. If you were to ask me if I regretted my movie choices during that time and the fact I didn’t achieve any nominations in that period, I would say, “Je ne regrette rien.” (“No, I do not regret anything.”) Firstly, I am so pleased with, wrong word, “proud of” everything I have done, but more than that, I think when you obsess over your own fortunes, you diminish the efforts of others. I don’t see a single nominee who doesn’t deserve to be up there, so by that logic, I am happy for them.

STRIPLV: Your upcoming movie *She Said* (the story of Harvey Weinstein’s fall from grace in which she plays Megan Twohey, one of the whistleblowers from the New York Times) seems very appropriate for the moment.

MULLIGAN: I think it’s a story that was going to get told. There’s a beautiful full-circle irony that it’s being told in cinematic form. It’s a film that, like *Promising Young Woman*, gets to the heart of what goes on and tries to paint a picture of arresting injustices. We’re not trying to change the world, but we are striving for fairness and for people ensuring they pay for their errors.

STRIPLV: Some will say your recent movies are banging the drum for feminism.

MULLIGAN: Well, what is a feminist? For me, a feminist is someone who believes that all people should be treated equally and that men and women should have the same rights and be held accountable in the same way. I actually don’t know many men who would disagree with that, so this isn’t really as ground-breaking as it sounds. That said, it’s sad that in the present day and age that we should still have to fight to make this a reality. Unfortunately, we still have a long way to go. I know some men are even shocked that women are identifying themselves as feminists as if women have achieved equality and there are no battles left to be fought.

STRIPLV: You do like to portray strong-willed women?

MULLIGAN: I do. Across *Far from the Madding Crowd*, *Inside Llewyn Davis*, and certainly *Suffragette*, I’ve really been thrilled to go down this route. In *Suffragette*, I especially think playing Bathsheba was a very important role for me. She is a modern woman with great ambitions and a powerful personality. She refuses to conform to the limitations that the Victorian era and a male-dominated world imposed on her. She is authentic, truthful, and she also has the ability to learn from experience and evolve in the course of her life. She, and those around her, were really the start point for everything we see now.

STRIPLV: With so many people looking on in the portrayal of this Harvey Weinstein story, did you feel extra pressure to do the role justice?

MULLIGAN: I think the pressure is only one of those things that happen in the lead-up. Once you’re on set, once you’re with the crew, once you have the character clear in your head and the lines right, you go into overdrive, and the greater story actually sits on a different tangent. What you end up acting out is the story that’s right in front of you as it has been scripted and planned; it’s not an exact replication of real events. You could never get that close to be able to do that. So the only pressure really is to do justice to the version you have in front

of you.

STRIPLV: What kind of characters interest you?

MULLIGAN: The ones I take on. I really don’t mind, though as time has gone on, I’ve definitely pursued those with a slightly harder edge. I love the opportunity to play mean, resentful, and unkind women because, normally, I’m cast in much more kind-hearted roles. For many years I never played someone who was so far removed from my own nature. It is a turn-on for me to be able to be so brutally frank and mean sometimes.

STRIPLV: People speak about how accepting and kind you are on set. Who has been most like that back to you?

MULLIGAN: Probably Justin Timberlake, in *Inside Llewyn Davis*. Justin was lovely. Such a kind soul and gentleman. He’s a great actor as well as a very gifted and naturally talented musician. He can do anything. Justin also has this very charming nature which makes it so enjoyable to be on the set with him. On a similar note, I also think Oscar Isaac did an incredible job as Llewyn despite the fact that I spent so much time in the film tormenting him.

STRIPLV: Who inspires you away from film?

MULLIGAN: I’m a big Joni Mitchell fan. I still remember when I was 18, and I couldn’t stop crying while listening to her album *Blue*. It was Rosamund Pike who introduced me to Joni Mitchell while we were shooting *Pride & Prejudice* together. Every morning when we would drive to the set, she would put on CDs of Joni Mitchell and Johnny Cash, and I was hooked on their music, although Mitchell resonates more deeply with me and my melancholy side.

STRIPLV: You knew from a young age that acting was your destiny in life, didn’t you?

MULLIGAN: Acting has been my obsession for as long as I can remember. It was all pretty clear to me when I saw my older brother perform in *The King and I* in Düsseldorf, where my father was managing a hotel called The Intercontinental. I was six at the time, and I can still recall being transported by the experience of it and wanting to be part of it. For many years afterward, I kept begging my parents to send me to theater school, but they wanted me to get a proper education instead.

STRIPLV: Why were they so against acting?

MULLIGAN: They wanted me to get a university degree in case something went horribly wrong. They were scared for me. But I thought if I went to university, I would spend three years doing something I didn’t care about, or I’d drop out, and that would have been even worse because I’d have wasted everyone’s time and money. It’s hard when you’re 18 to decide to do something exclusively for three years. A lot of my friends did it, and they did it for the university experience, so maybe I missed out on that, but there was nothing else I could do. Acting was it. I was very angry at them for being so against it, but we just had no example of anyone in our life who was in that kind of world. My parents ran hotels, and my brother was very academic and went to Oxford.

STRIPLV: Was it fun getting to live in hotels during your youth?

MULLIGAN: I suppose it was quite exotic, but my brother and I weren’t allowed to run wild in the hotel, and we were expected to behave properly and keep our rooms tidy. We were friendly with the maids and the hotel staff, and we felt like we were part of the team. The best part was eating wiener schnitzel from room service.

STRIPLV: So, how did you finally get your start as an actress?

MULLIGAN: I waited until I finished school, and instead of applying to university as my parents expected me to, I applied to all the top drama schools in London. Every single one rejected me, and I was crushed. All my auditions went horribly wrong. So I went to work nights as a barmaid at a pub. That experience gave me the chance to observe and study all the strange characters who came to the pub, especially some of the older men who wanted to pick me up even though I looked like I was 12. (Laughs)

STRIPLV: So, how did you finally get your start in the business?

MULLIGAN: While I was attending boarding school, Julian Fellowes came to speak at the school about the making of *Gosford Park*. Since he was the only person I had ever met who was in the business and I decided to write him a letter asking for advice, and he and his wife invited me out for dinner and arranged a meeting with a casting agent, Maggie Lunn. She was able to get me an audition for *Pride & Prejudice*, and a few months later, I was on the set with Keira Knightley, Rosamund Pike, and Judi Dench, with whom I had always dreamed of working. There I was. I couldn’t believe my luck.

STRIPLV: You’ve said that getting older is helping you find more interesting roles.

MULLIGAN: Yes. When I started out, I was often playing women much younger than me because I had this very young face. But now, the roles are definitely improving, and I have many more possibilities.

STRIPLV: You and your husband Marcus Mumford choose to live in the English countryside? Are you more comfortable away from city life?

MULLIGAN: It’s very relaxing to spend time in the countryside, but we haven’t spent that much time there lately because I’m often shooting in different places.





I do have a fondness for nature because half my family is Welsh, and I spent a lot of time in the countryside as a young girl. I even milked a cow once when I was seven on my great aunt's farm. We have a farm, but we are not farmers, though. It's just that we enjoy the peace and beauty of living in the countryside.

STRIPLV: Would you ever consider performing on stage with your husband and with Mumford and Sons?

MULLIGAN: I've been asked that many times and my answer is the same: Never. Even when I was preparing to sing in those films, I didn't even want to ask him to help me. I would rather watch other people sing on *X Factor*.

STRIPLV: You've taken breaks from acting but always come back.

MULLIGAN: It's not a pattern I plan on faithfully following, but if it happens like that, then so be it. I generally find that after about a year, it feels like enough time not to work, then I need to start again. That's all largely down also to not being much around I wanted to work on. I think, you know, I don't want to be rubbish and overworked and irritated and overworked. I love the films I'm doing, but it pays to stop and look around.

STRIPLV: So, what's your decision-making process built around?

MULLIGAN: It's always going to be based on the character and the director. That's all that matters.

STRIPLV: Do you prefer the indie scene or the big Hollywood movies?

MULLIGAN: I don't differentiate like that. There's something about the pace of an independent film I like. No time, no money, I like that. Waiting around a lot of big productions for set pieces to be set up, I like less. Whatever I do, I'm beyond my expectations and dreams. People have been really kind and generous. And I have motherhood to fall back on. That's the thing that defines and becomes your life. It's undeniable. It changes everything. I don't know if it's always the first thought on my mind when I read a script, but I would suspect it's altered my attitude. It's unavoidable.

STRIPLV: You've said in previous interviews that you've changed your approach to emotional acting over the years. Could you elaborate on that?

MULLIGAN: When I was starting out in films, I used to imagine the most horrible things in order to bring myself to tears or put myself in a very tortured emotional state for certain scenes that required that intensity. The worst example of that was when I was shooting *Pride and Prejudice*, and I spent most of my day on the set crying. I would imagine things like my mother's funeral and other terrible things in order to prepare myself, and it was simply awful. But working in the theater in recent times has led me to completely change my approach. I realized I would go mad if I had to keep working myself into an overwrought state every day for six days a week. So I trained myself to focus more on the lines and on the character's state of mind rather than trying to adapt my own emotional state to that of the character.

STRIPLV: Does this make acting less stressful?

MULLIGAN: It's much less stressful now. It's much easier to work that way and, in the end, I think your performance is better because you have more control and you're less exhausted and neurotic. I'm trying to import this kind of technique to my film performances because you need to be much more adaptable because you shoot these very short sequences, and you have to be able to do it over and over again in different takes and different camera angles and close-ups and so forth.

STRIPLV: Do you watch your films?

MULLIGAN: I do, but I find watching myself quite difficult. I've seen *An Education* five or six times out of necessity, and I've seen *Wall Street* a few times because there have been screenings I've gone to where I can't disappear because people would think I was rude. They would be the two I've watched the most. Some of the others I don't care to see again. Some actors feel like it helps them, and they can correct things if they watch, but it just messes with me. Especially if I watch playback on set, like a director would be like, "Come and watch this so you can know what to do in terms of where to move." and I'm like, "Just tell me because if I watch it, I become really self-aware and that messes with me." So I don't really watch my own work more than I have to.

STRIPLV: Do you find theater (she most recently starred on Broadway in *Girls & Boys*) a very different experience from acting in films?

MULLIGAN: What I love about theatre is that if you feel like your last performance hasn't been up to your liking, you can fix your mistakes on a nightly basis, whereas if you watch a film that you've played in, you have to live with your mistakes and you cringe if you see a scene where you feel you could have done it better.

STRIPLV: But you make mistakes on stage too.

MULLIGAN: Yes, but they only last for one night. I particularly enjoyed doing *The Seagull* in New York a few years ago, where for the first time, I thought I did a very good job on stage. However, one particular night I had a very tough time, and when I went backstage after the play was over, I sat down in my dressing room and felt horrible. Then someone came over and told me that Kate Winslet and Sam Mendes were in the audience and were coming backstage to meet the cast. I immediately got changed and took a taxi back to my hotel and was crying all the way because I was so ashamed that I hadn't done my best work and couldn't bring myself to meet two people I admire very much.

STRIPLV: What do you prefer, New York or London?

MULLIGAN: New York is a very stimulating environment to live in. I love the fact you can walk through all these amazing neighborhoods, and each section of the city is a small world onto itself. In LA, you have to drive everywhere, and no one walks anywhere, and everything is so spread out. I also enjoy the way New Yorkers are so lively and culturally sophisticated, and you can strike up conversations with people and feel this sense of community. You can't do that in London – if you do, people think you are weird.





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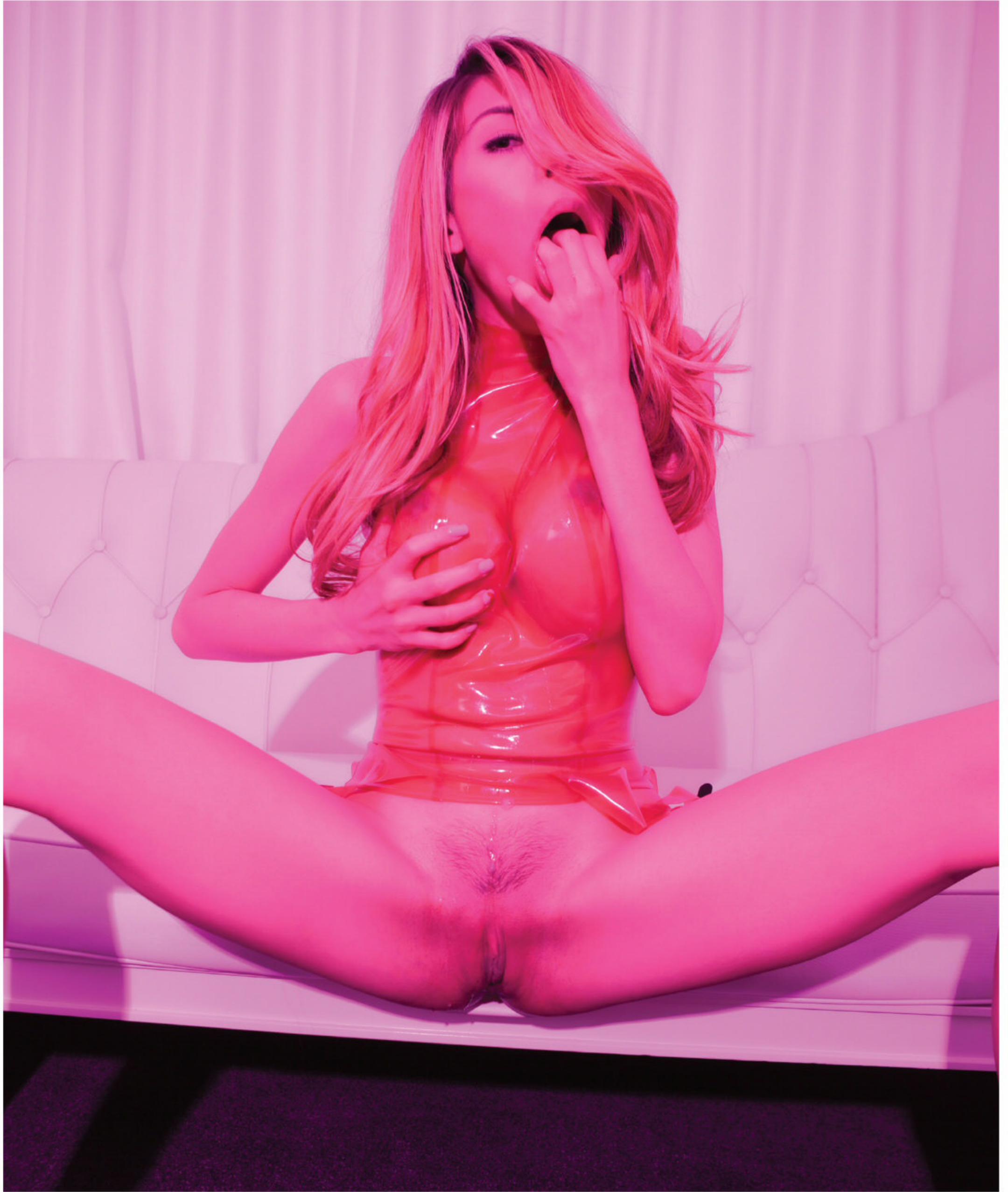












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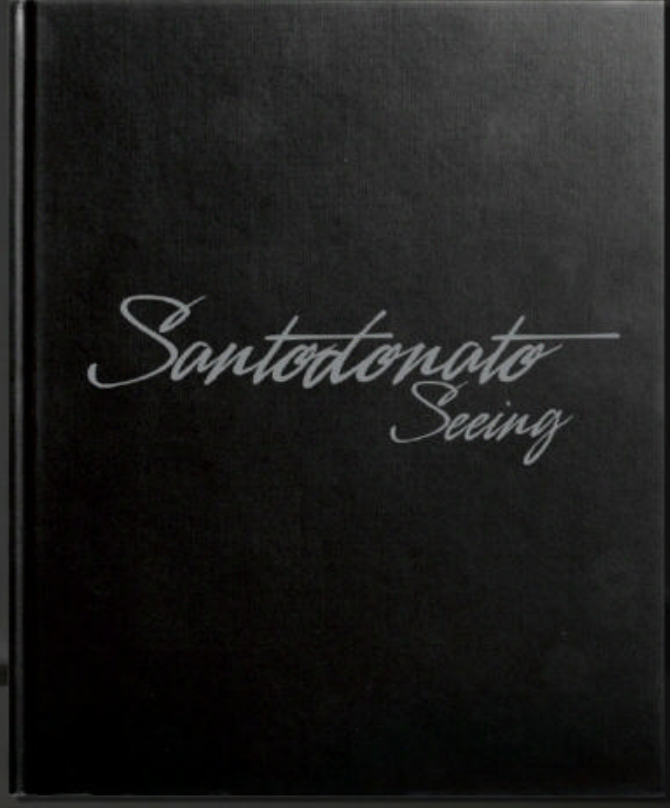
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